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repaired, and devoted to the site the three weeks remaining of that season, returning to it for a month in the following winter, 1903. The papyri published in this volume were derived from mummy-cartonnage in part purchased from the itinerant dealer, in part dug up by Grenfell and Hunt in 1902. Those discovered in 1903 have not yet been examined. The site had suffered much from indiscriminate digging, the necropolis having been largely excavated by a native dealer in 1895-96. From his finds, it now appears, came certain literary pieces, notably three non-vulgate Homers, purchased by Grenfell and Hunt in Cairo in 1896 and published by them in that year, since further pieces of the same rolls were found on the spot in 1902.

Hibeh has been identified with the Egyptian Teuzoi, but its Graeco-Roman name has not been discovered. Hipponon and Agkuronpolis are possibilities, and between them it is probable that the remaining papyri from this fruitful site will make it possible to decide. Meantime the disastrous consequences of leaving papyrus sites to be ransacked by ignorant natives (who usually throw away papyrus-cartonnage as worthless), combined with the results of less than two months' excavating, should so stimulate interest in the Graeco-Roman Branch that the operations of Grenfell and Hunt in Egypt, now given over for lack of funds, may be promptly and extensively resumed.

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Sophoclis Cantica. Digessit OTTO SCHROEDER. Leipzig: Teubner, 1907. Pp. vi+86. M. 2.40.

Professor Schroeder follows up his *Aeschyli Cantica* by a similar metrical analysis of the choruses of Sophocles. Even those who are unable to accept the "new *Metrik*" will be glad to see its principles systematically applied on a large scale to the texts. These schemes are certainly less intelligible to the average student than those of Schmidt in Jebb's *Sophocles*. There is no space here to inquire what is their rhythmical meaning, and to what precise differences in *viva voce* practice they point. Are we to accept literally the scheme for *O. T.* 463 ff.?

τὶς ὄντιν' ἂ θεσπέπει -
 α Δελφὶς εἶπε πέτρα
 ἄρρητ' ἄρρητων τελέσαν -
 τα φοινίαισι χερσίν;
 { ~ = ~ ~ ~ ~ ~
 { ~ / ~ ~ ~ ~ ~
 { ~ ~ ~ ~ ~
 { ~ / ~ ~ ~ ~ ~

Is there no hold or pause on ἂ, for example? Do the four short lines perceptibly break the unity of recitation, or are they written so merely to save space?

PAUL SHOREY